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Twelve Pages

Dangerous Thoughts About Peace

by ANDREW EKLUND

There are four more or less popular books which come to mind in the consideration of the causes and consequences of the Second World War. They are, in chronological order, James Burnham's "Managerial Revolution," E. H. Carr's "Conditions of Peace," Hoover and Gibson's "Problems of Lasting Peace," and Nicholas Spykman's "American Strategy in World Politics." Briefly, the main objection to Burnham's thesis is that it suffers by being wholly abstruse; Spykman's that it suffers by being too specific in its application of theoretical doctrines; and Hoover and Gibson's suffers by comparison.

This article deals with "Conditions of Peace" and "Problems of Lasting Peace," as being the best examples of sound thinking on one hand and fallacious and dangerous thinking on the other.

The last mentioned book, written by a former president and a former American ambassador to almost everywhere, is simple to understand. In fact, it becomes apparent after reading that there is one main trouble with the book. It is no good. Ordinarily, that would be sufficient for something of this caliber but unfortunately the book contains many ideas which are not merely wrong, but are downright dangerous to the achievement of any lasting peace. It is vitally important to dispel these notions, and therefore the formulation of the main criticisms of Hoover and Gibson's book is in order.

The whole thesis is based on the assumptions of classical liberalism. There is of course, nothing wrong with the ideas of men whose notions reflect these assumptions, except that most of them are living in the wrong century. During the first three quarters of the nineteenth century, these liberal assumptions; the assumptions of a perfectly competitive system, of the ascendancy of the profit motive etc. had some relation to reality, but with the growth of monopoly, of nationalism, and the concentration of executive political power in the realm of economics, these assumptions became dangerous anachronisms. There are perhaps half a dozen men who expound these principles successfully, (of whom Thurman Arnold is perhaps the most compelling in his logic) but Hoover and Gibson are certainly not among this group. Thurman Arnold says that liberalism and laissez-

faire are the most satisfactory of economic systems, (an undeniable thesis, since all systems are satisfactory when they work properly), and he goes on definitely to state the mode of action by which these desirable goals can be obtained. Hoover and Gibson make the same initial hypothesis, and then go on to say that perfect competition will come about if only we let everything alone and give the natural forces a chance. This notion will do more at the conclusion of the war to perpetuate strife and chaos than any other of which it is possible to think. Some of the reasons for this statement will be indicated at a later point.

The first section of "The Problems of Lasting Peace" is devoted to the development of the most ridiculous piece of historical analysis to appear in a long time. The authors have made a "study" of history, and have analysed and abstracted the "dynamic forces which make for peace and war." These are: (1) Ideologies, (2) Economic Pressures, (3) Nationalism, (4) Militarism, (5) Imperialism, (6) The Complex of Fear, Hate and Revenge. The authors have made these "forces" so all-embracing, that they have created an interpretive error, not the usual one of dividing a subject into categories with a residual category which includes everything not mentioned in the others, but of dividing the "dynamic forces" in such a way as to make each category residual. Having made an unwarranted abstraction, they frolic gaily ahead and start interpreting ancient and modern history in terms of these "forces." They do it as if they were giving a recipe for a cake. They say in effect, take one part "ideology," two parts "imperialism," and three parts "fear, hate, and revenge," and you have the recipe for the Treaty of Versailles.

But this part of the book is not dangerous. It is only slightly pathetic. The danger comes in later sections when they say things such as, "Before the World War of 1914, the American People were slowly awakening to the necessity to correct these abuses and become masters in their own house.—But before these problems could be solved, the First World War brought terrific shocks into these delicate balances of world economy and movements of reform."

They are saying in other words, that we were on the right track before the First World War, and that the war threw us off that track. It is this inability to see that the First and Second World Wars were symptoms of a basic revolution and not just deviations from the right course, that causes the kind of thinking that may help to create World War Three, Four and Five. The point is that if one does not understand what is happen-

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Mrs. Honeycutt Gets Rid of Her Man

(WITH AID FROM BOCCACCIO)

by HOWARD MEUNIER

David Tubb had a nose, two arms, two legs, and other parts belonging to a man; but every woman who knew him ran when they heard him coming. This was not because the ladies were old or prim (quite the contrary); but because he had so many vain airs: he strutted and swaged, he kept his eyebrows raised and fluttered his eyelashes, he talked as though he had a lump of sugar in his mouth, and his voice swooped up and down like a swallow. His actions were so absurd and revolting that any woman would rather have been seen with her grandmother than with him.

One night at the opera he saw a woman who excited him beyond his wildest dreams. She was warm and young and luscious. He discovered that she was Mrs. Honeycutt, a rich widow, which made him more passionate than ever. He immediately took a house near hers. He bought a dog so he could walk with it when she walked with hers. That they always fought made it all the better. He went to dinners whenever she went, and cast amorous glances at her from every position possible (although he was not very athletic). The lady, not being blind, was aware of all of his actions, and was violently amused at first. But she became over-burdened with his love, and being weary of such constant adoration, she decided to quench his eternal flame.

She had a maid, Georgine, who, beside being nearly feeble minded, had a glass eye, false teeth, a wig, and a wooden leg. She decided to tell Georgine that a friend of hers was attracted by her, and that he begged to know if she would return his love. Georgine, with all her afflictions, still had a desire for the male, and was beside herself with ecstasy. Mrs. Honeycutt told her that since she had been such a faithful and efficient servant, she would do everything in her power to help the romance.

The maid, overcome with delight and gratitude, fainted. When she revived, Mrs. Honeycutt told her that her lover would be with her the next night. And as a special favor, she told her that she could use her bedroom as a meeting place.

Mrs. Honeycutt sent word to Mr. Tubb that she would be charmed to see him the next night at ten. The gentleman in one house, and the maid in the other were beside themselves. Neither could wait for the moments of supreme rapture. Georgine was useless all day. In the morning she bathed; in the afternoon she dressed, all the time asking her mistress how she should act and

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Our Good Neighbors

by DONN O'MEARA

When we think of our allies in this present fight we only too often restrict the meaning of the word to England, China, and the Soviet Union. It's time that everyone became conscious of our other allies, the nations of Latin America. There is a crying need for some medium of passing on information to the people of the United States about our neighbors to the South.

It would seem that the Hull-Roosevelt "good Neighbor policy" came a little too late to put Argentina and Chile on our side but it certainly has lined up the rest of Latin America with us; and among the most solid supporters of the United States is our next door neighbor, Mexico. Every effort is being made by Mexican magazines and newspapers to give their people a picture of the U. S. A. and what she is doing.

The United States in her turn knows very little about Mexico and it is only recently that interest has increased enough to make a book like *Days of Ofelia* at all popular. *Days of Ofelia* is an attempt to portray Mexican people and Mexico in a manner pleasing to read and at the same time fairly accurately. The authoress, Gertrude Diamant spent some time in Mexico City making occasional field trips to give intelligence tests to Otomi Indians. The book is in the main about her little chambermaid, Ofelia, her family and a small group of people whom she knew personally but who cannot be considered at all representative of the whole of the Mexican people. The book has enjoyed tremendous success and has been praised for its clear, sympathetic picture of the Mexicans; I myself find it a very serious fault.

Miss Diamant has committed a sin that is typical of most Americans of her probable status who have attempted to write about Mexico and the Mexican people. Her's is the outlook of an American schoolteacher (which she would seem to be) who believes her own teaching about the greatness of our civilization and the inferiority of that of all other nations.

She has painted what she believes to be the Mexican people, as a childlike, inefficient and extremely illogical race with a government so poorly run as to be only a subject of sympathetic ridicule, causing inconvenience to tourists like herself. Any government machine can make mistakes; she takes every small mistake that affected her and twists it until it seems utterly and completely the result of a government in the hands of incapable and purely emotional people. This misrepresentation of the mentality and life of the people and its government, unintentional though it may be, is a harmful, and what is more, a highly dangerous procedure in view of the present aid given us by Mexico and in view of the new friendship binding our nations together.

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Designed for Drama

by PETER ZEISLER

Those students who have been at Bard a number of years have, I believe, grown accustomed to seeing uniformly good sets at all of the Bard Theatre productions. This is a good sign, because it means that Dick Burns, the designer, has been successful in his work. "A designer must always remember that the set should serve the play—it must become an integral but subservient part of the play, and should never have an independent life of its own." Dick said this to me when I interviewed him, and inadvertently, he gave the reason why his sets have always been so well received by Bard Theatre audiences.

For his Senior Project, Dick is working on sets for six productions—three of which will actually be produced here—three others that are being designed for exhibition to illustrate how different problems are handled by a designer. All six productions will be represented at an exhibition in the Art Gallery later this fall.

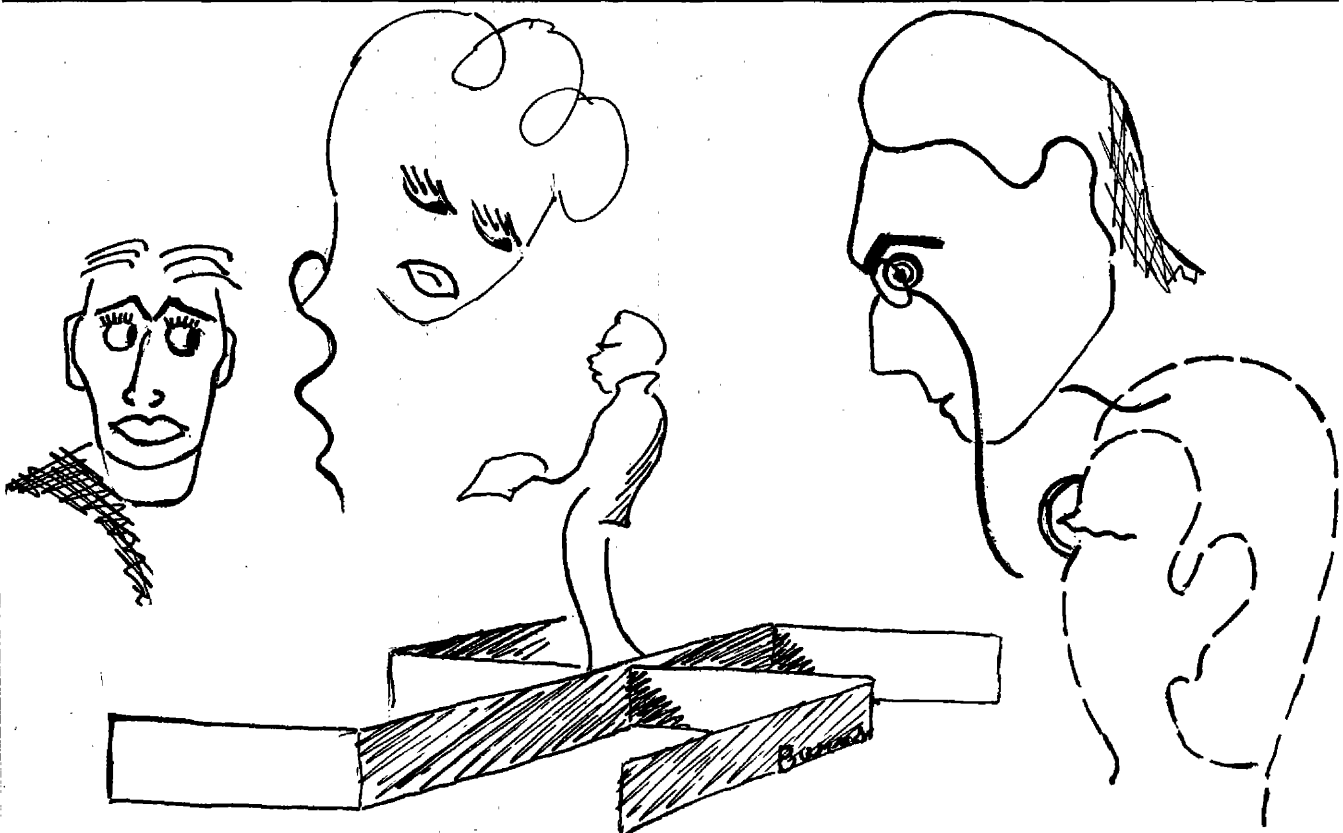
The three set designs that are actually being executed

in the theatre are in collaboration with other seniors working on their projects—"The Boor" and "Margin for Error" are directed by Bucky Henderson and the third set will be for Al Sapinsley's play which will be produced this fall.

"The Boor" was given this summer, and at the exhibit, Dick Burns will illustrate, by means of this production, the development of the designer's work, from the first rough sketch to the final sketch, together with a model of the set, working drawings and photographs of the finished set.

"Margin for Error," which is being presented the week-end of November 7th, will illustrate in the exhibit how a set can be designed for use in a unit set. A unit set is composed of a group of "flats" so constructed that they can be rearranged in different ways in order to use them in almost any kind of play. The Stagecraft classes are building one now to be used in all future Bard Theatre productions due to the lumber shortage caused by the war. It is important for a designer to learn how to work with a unit set because many theatres use them exclusively. Especially here at Bard where the

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No margin for error is allowed the director of "Margin For Bucky," the forthcoming production by the Bard Theatre. In the ring around Bucky we have actor Wayne Miller, actress Nancy McKeown, and actor, musician, draftee, Paul Schwartz, with the ghost of an understudy, Frank Cole, running a close second. Others in the cast

are Alvin Sapinsley, Tony Hecht, Bernie Baker, and Dave Stevens.

Settings by a tired senior.

Sound effects by Steinway, the instrument of the immortals.

Performance dates: Nov. 6th, 7th, and 8th.

John Chinaman and the American Missionary

by HERBERT OFFEN

On Thursday, October 22, the Rev. Rupert H. Stanley of Poughkeepsie visited Bard College to deliver a lecture on the subject "China and Japan, a Comparison of Civilizations."

Dr. Stanley, having spent a decade and a half in the Far East, as a missionary and representative of the Y. M. C. A., is an authority on life and customs in China and Japan.

While Dr. Stanley cleared up many false impressions we had about the Chinese, he left most of us very confused. He began his lecture by telling us of the wonderful code of ethics of the Chinese—their filial piety, their politeness, their goodness, and so on. He even went so far as to infer that their code is far superior to ours. And then, suddenly, as if reminded of his position as a member of the clergy, he did an abrupt about face and began to tell us of the moral and ethical lessons we must teach these people. It was as though he was speaking of savages in the heart of darkest Africa, rather than of a people, who, to quote Dr. Stanley, "represent the oldest surviving civilization, who were wearing silks and linens, and eating fruits and vegetables, while our ancestors were wearing dubious clothing and eating raw fish." If all of these things that Dr. Stanley said are true, and I have good reason to believe they are, what ethical lessons can we possibly hope to teach these people?

Fortunately Dr. Stanley is a powerful speaker, and so his talk made an excellent sermon, but as a lecture, it fell far short of the announced and expected material. So little mention was made of Japan that it can be, and has already been, completely forgotten. Of the civilizations themselves likewise almost nothing was said. Dr. Stanley said nothing of Taoism, which has been to a great extent responsible for the scientific and political backwardness in China. Taoism's philosophy of Wu Wei (literally translated means do nothing), and its attitude that there is little in life that we can do anything about, and therefore why try, is a fundamental precept in China, and is a basic difference between the Chinese and Japanese. Beyond repeating several of the famous proverbs and ethics of Confucius, he said little more of him. No explanation was made of Buddhism. No mention was made of Chinese and Japanese art, how they differ from each other and from ours, and what ideals they represent.

And of the three great evils of which Dr. Stanley spoke—opium, gambling, and concubinage—well, it's all in how you look at them. Many Chinese don't consider them evil. Dr. Stanley judged them totally from the

Oriental in Orient

by ROLLIN MARQUIS

It seems the Chinese followed the ancient Egyptian custom of burying their bigwigs with all the comforts of home: statues and articles symbolizing their food, servants, and possessions. At any rate, two or three figurines and an equestrian statuette, all of baked clay some thousand years old, have come back from the grave to occupy our art gallery this week. Actually, the horse's hinder part is of such amazing size that I imagine if a T'ang cavalryman had charged backwards, he would have been as formidable as a tank.

Along with these, there is a bronze sacrificial vessel of the Chou dynasty, dating from at least 245 B.C., two prints, a carved Buddha with a secret recess and removable hands, a Mandarin's summer coat and shirt of woven and embroidered silk, and two pages from an old book printed in 1696 at the order of Emperor K'ang Hsi. One of these is the title page, bearing the Emperor's seal and a motto thought to read, "Industry is the basis of art." However, it may mean it just the other way around or even something else. The other is an illustration of a silk loom with captions in both Chinese and Mongolian, neither translatable.

Then a Japanese section is on display, too. You will find a nautical print by Kunyoshi, another of an actor by Yeisen, some caricatures from Hakusai's note book of 1790, and three larger prints: one of Mount Fujiyama, another a portrait of a woman, and the last a nude, which attracts particular notice since it is a rare subject in Oriental art. This picture has a Peeping Tom and some untranslatable poetry thrown in for good measure, too.

Most of the exhibits were made available to the gallery through the kindness of Mrs. Stefan Hirsch, but there is one Chinese painting lent by Dean and Mrs. Gray with a bit of a story behind it: While Dr. Gray was teaching at St. John's College, a Chinese student gave it to him one birthday. This fellow constantly practised painting in his room by copying models from a Chinese instruction book, and since Mrs. Gray had admired a certain cliff in it, he added this feature to the painting, though technically it shouldn't be there.

Western viewpoint, then dogmatically stated "They are evil." In that discussion and attitude may be found the greatest individual factor that caused our unpleasant relations with Japan, and eventually ended in war; our dogmatic attitude, our narrow-minded Western hypocrisy, and our inability or unwillingness to understand the mental processes of the Chinese and Japanese.

I'm afraid that Dr. Stanley has lived up to Western tradition in the Far East. But then, that is what he was sent there to do. Is it any wonder the Chinese use the contemptuous term for us—Moa Tzu, the hairy ones?

From Bard Hall

by GUS SZEKELY

One of the important things a community like ours needs is a certain number of what one might call 'cultural events.' I think it important because I believe that we all ought to become more conscious of our cultural heritage and of the present cultural soil out of which one or the other of us is going to grow into a man of achievement (be it in the arts, the sciences or in anything else).

It seems to me also that in a community there must be an occasion where this mysterious something, one face of which people sometimes call mass instinct, is functioning. There is something very significant in the common experience by a group of an event important to them.

The concerts here at Bard as far as I can see, are thought to have the two above-mentioned functions. Being unable to discuss the second one I will attempt to make an inquiry into the first—as far as the last concert is concerned.

The least one can say about the concert which was dedicated to the cello and the piano is that it was an instructive experience. It made one think about different types of music and about the problems of presenting them.

The person who was honored first was Mr. Francis Scott Key. I doubt, however, that he would have enjoyed the raging and snorting version of his beautiful National Anthem for the cello.

The difficulty about the Brahms sonata, in my opinion, arose largely from a very frequent problem, namely that of accompaniment. It is one thing to be a good pianist, but it is quite a different thing to know how to accompany an instrument or a singer. I think there are only a few people who are able to play the piano in the latter capacity.

Nevertheless the last movement of the Brahms was outstanding. Here, in my opinion, the two musicians found what they had been struggling for throughout the whole sonata—perfect harmony. And when I say this I mean a type of harmony which is really beyond musical technicalities.

In the variations on a Mozart-theme by Beethoven the piano came out a lot more clear-cut. Here the problem of giving the soloist the "right of way" and at the same time making the piano part audible, clear and not washed out was with some exceptions solved.

The Allegro Spirituoso by Senaille was really a 'flight of the bumble bee' in the classical style.

The Melody from "Orfeo" on the cello was a sort of an old ladies' tear jerker. The thing has been played too many times already and sounded just sentimental.

As far as the pieces for the piano alone are concerned, Chopin's Nocturne was the highlight of the evening. It

was strong, beautiful and full of sentiment at the same time. On the whole though Natasha Magg—this is my very personal opinion—did not have the qualities of a great pianist. For, although she undoubtedly had a lot of tenderness and feeling she was not energetic enough for the music of a Bach, a Beethoven or any other of our great masters.

Why is it that so often the most beautiful folk music loses its charm completely as soon as some composer takes it in his hand to make it part of his own composition? Is this the exclusive fault of the composer? Or does this in some cases have to do with a possible radical difference between folk music and the type of music usually played on our concert stages?

In any case in the Granados which was played, the vitality and rhythm of Spanish folk music were completely lost. A melodious but nevertheless uninspiring musical structure was left.

What a contrast Debussy's sonata offered in this respect! The rhythm of it impressed one as genuine. It was not taken from somewhere else and put into a different musical form, thereby killing it. This rhythm came right from the soul of the composer and was as such an integral part of the whole composition. Additional qualities proved this sonata to be one of the great and non-sentimental works of Debussy and as it was not beyond the musical possibilities of the performing artists it was in my opinion without doubt the outstanding work of the concert.

Something New. . . .

by EDWARD LESHAN

For the first time that we know of, Bard College has a group it can call an orchestra. True, there has been what is known as the Chamber Music Society of Potter Five, but that has never dared pretend to be an orchestra. True, also, that the musical organization of this article will be of no use whatsoever at this year's prom, or at any other year's prom either, but such is not its purpose. The information we got from a member of said group was hardly clear. As we understood him "it's not an orchestra; it's a string ensemble, but it's not really that; it's two string orchestras, though it's really a quartette and a sextette." We did manage to dope out, however, that, quartette, ensemble, or gang of soloists, it consists of the following people: Guido Brand, Mort Leventhal, Arnold Davis, Ben Snyder—violins; Albert Stwertka—viola; and Harold Lubell—cello. We think that makes six. Anyway, on the Friday of prom weekend, with unshakable confidence, it's going to give a concert. We've heard a few rehearsals and we are confident that, despite our informing members vagueness, all those that are in condition to attend on such evening will enjoy some beautiful music well played.

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Editorial

THE NEED FOR AN ACTIVE PEACE

When one thinks ahead to the treaty of peace which will come at the end of this war, one often falls into the fault of thinking that if the various articles of the treaty are just and good and reasonable, then we can all sit back and be self-satisfied again. Perhaps this makes a satisfactory working assumption for those whose job it will be to draft the articles of the treaty. But, for the majority of us, a conviction of the necessity for active contributions on our part to make the peace treaty work is much more important. We are not experts and therefore in no position to judge on the merits of the clauses of the treaty. True, one may know that a certain clause is unjust or unfavorable to the United States. Before refusing to accept it, one must find out why it is that way. The United Nations are fighting together, and just as in any civilized community, each member must make sacrifices and concessions in return for the benefits gained from the alliance. When we are fighting beside a country like Russia whose standards and conventions are so different from ours, we cannot expect to get every article the way we want it. *Either you make the sacrifices necessary for agreement or, having defeated the enemy, you turn around and start fighting your allies.*

Another alternative is to withdraw into your own hemisphere and refuse to accept what is the best possible solution, best if only because it is the one which has been agreed upon. Although this might seem a dead problem, when there are so many turncoat isolationists in our midst, it is a problem which must out. To prevent the United States from doing such a thing again, it has been proposed that there be a five-year armistice before the general settlement. This, however, hardly

seems plausible, if only because it would seem to eliminate any method of dealing with the many immediate post-war problems.

A reasonably good case could be built up, I think, laying the main guilt for World War II directly on the United States. The United States had never before fought a war in which she had allies to consider in drawing up the peace. And when it came to accepting this allied peace, she committed this international treason, which she could only do because there is no international law adequate to prevent it. A successful League of Nations would have constituted such a law.

There is no inherent weakness in the League of Nations as set up in 1919, although in its development it has been unsuccessful. Perhaps the action of the United States in refusing to take part in the League is indicative of a general apathy. It seems more likely that it was the cause of that apathy. Perhaps France foresaw that apathy when she tried to have included in the Covenant provisions for a standing army to enforce League decisions. Probably Wilson was right in refusing to accept this provision. The League if it were at all active, would have no need of such a force, and such a force might tend to make the League an entity independent of the represented governments.

The League is fundamentally a very excellent substitute for the "balance of power" principle of international government which reigned previous to it. (Dr. Smith pointed this out in "Peacemaking and Reconstruction" recently. It should be said that all the ideas expressed in this article come, directly or indirectly from that course; that does not mean that Dr. Smith necessarily subscribes to them. I justify my plagiarism on the grounds that such questions should not remain buried in notebooks.) Under an active League, it would be a drastic step to become an aggressor, because the rest of the world would automatically unite against any such action, and the aggressor would automatically find itself on the short end of the handle. But this implies an active desire on the part of all the nations in the world to keep the peace, by threat of force (economics or military) if that is necessary. The withdrawal on the part of the United States from that new form of dealing threw the largest monkey-wrench in the works.

I am not necessarily advocating the re-establishment of the old League as such. If any more satisfactory, realistic system can be found, it would undoubtedly have a better chance of succeeding, because of the bad odor that the League has left behind.

I am saying that one cannot expect a peace entirely satisfactory to the United States and that if one wants any peace at all, one must accept and actively enforce such a one as the international assembly manages to unite on. More immediately this means that we can all hope for the election of a Congress which does not look to George Washington for inspiration in foreign policy.

Look What's Coming!

Among musicians, Jack Jenny is recognized as one of the greatest instrumentalists of all time. Jack's talents are equally popular with the dancing public. Only recently they selected Jenny along with Glenn Miller, Tommy Dorsey and Jack Teagarden as the four man trombone section for the All-American Dance Band in the contest sponsored by the Saturday Evening Post.

Born in Mason City, Iowa, Jack received his sole musical tutelage from his father—a music teacher and conductor of several prominent brass bands in the middle West. The youngster studied trumpet, French horn, and other brass instruments, but finally selected the trombone because he felt the instrument permitted him the fullest expression of his musical ideas.

While attending Washington High School in Cedar Rapids, Jenney received his first orchestra training by playing in local picture theaters after school. Following his graduation from Culver Military Academy, which he attended on a scholarship, he chose a musical career, and the following year joined Isham Jones' band. That was in 1929.

Since then, Jack played with some of the greatest musical organizations in the country. One of his first jobs was with the famous Mal Hallett band of 1931. But soon thereafter he entered the radio field working with such important maestros as Victor Young, Andre Kostalanetz, Al Goodman, Lennie Hayton, Peter Van Steeden and others.

While most of Jack's time has been devoted to radio and motion picture studio work, Jack's spare time has been devoted to working with small rhythm bands and recording units. Many of his records have become collectors' gems. Jack Jenney's creation of a modern trombone technique has become a permanent contribution to modern music that has won the esteem of teachers, professional artists, student musicians and dance fans.

They say Toscanini shakes his head regretfully whenever someone mentions the fact that Jack Jenney is leading a great dance band. Toscanini has a high regard for the young musician's talents and the maestro has commented often that it is a shame that such a fine musician is not attached permanently to an important symphony orchestra.

Jenney came out of nowhere one night to do a favor for Toscanini that the beloved conductor has never forgotten. Toscanini was looking for a trombone player to play a very high and difficult passage from one of Schumann's symphonies. After much searching he had just about decided to withdraw the work from his program when someone mentioned that a man named Jack Jenney was considered to be a brilliant soloist and it was possible that he might be able to handle the passage.

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Siegel Amongst the Daphnia Magna

by MARK STROOK

It is a very difficult thing for a Literature Major to interview Science Major on a technical subject. The academic languages they speak are entirely different. When Dick Siegel first mentioned "Daphnia Magna," I thought "It" was a female author. I know now that it is not, but I still don't know what a "Daphnia Magna" is, except that Siegel has one strapped to a slide in the bug lab and he seems very happy because it's transparent which makes things easier for him. Which anyone can plainly understand.

The idea Dick is working with is that there are believed to be between the nerve terminals and its effector, small cells which liberate chemicals on the arrival of the nerve impulse. These cells may either have an acceleratory or inhibiting effect.

Siegel is taking chemicals released, or believed to be released, by these cells and noting their action on the Daphnia Magna.

Something referred to by those in the know as acetylcholine is formed on the arrival of the impulse at the nerve termination. The effect on the Daphnia Magna is an acceleratory action.

The acetylcholine action is then destroyed by choline esterase. However physostigmine, or eserine inhibits the esterase. (I should think it would) and prevents the destruction of acetylcholine. Chalk up another victory for right over might.

These actions are believed, in informed quarters, to be concerned with the parasympathetic nervous system, which controls involuntary muscles, such as are found in the intestines, and over which we, and the Daphnia, have no control.

This topic has a long history, beginning in 1904 when Elliot suggested a chemical mediator was present in the body. Then in 1914, Dade described extracts from animals concerning the action described in paragraph three, section one.

From work and study of these actions it has been discovered that an overproduction or liberation of acetylcholine in the human body may cause a rise in blood pressure and even cause a chaotic amount of stimulation as the parasympathetic becomes chaotic in action and insanity may result.

Siegel is now working on the method of determining the amount of acetylcholine which is present in animals, humans, and the Daphnia Magna.

It all sounds very interesting. I hope the reader understands it better than I do.

Sports

What can you say about a football season like this? Something's happened to the game. It was possible once to make sound predictions and to have them come true, now it is not so easy.

Take the Yale-Dartmouth, or the Princeton-Brown, or the Notre Dame-Iowa Pre-flight game, any dumb sap would have bet his eye teeth that the latter teams would have won by a mile (I almost did, but teeth for me are harder to replace than most). What is the cause of it? It is undoubtedly the war, maybe the recurrence of the long lost American idea that the under-dog doesn't have to be continually stepped on. In all those games I noticed also that freshmen played a significant part in the victories. The young blood can always do the unexpected. My old friend McGurk attributes these upsets to the fact that the veteran coal-miners who used to carry their alma maters to glory have gone back to their mines for the war effort leaving the game to the cultured gentlemen who say, "One-two-three please pass the ball James" instead of "Hike."

Seeing and playing the kind of football we have here makes me wish that the national game was opened up a little more. Just imagine a game where all the blocking and tackling would be legal but which would also possess the bold handling of the ball seen on the Bard field, especially in those Blitz Kids games when Gillin and his mates just stand still lateraling the pigskin around before making any forward motion. Big college football too often is influenced by the Bierman school which advocates very strategically planned, exactly carried out plays. I believe there is little left to the alertness of the individual player. He merely remembers his assignment for a particular play, does it and that's all. Well so much for that.

Here are the standings of the teams to date:

	Postponed	Won	Lost	Tie
Blitz Kids		7	1	1
Pros		7	3	
Rangers	1	4	5	
Reserves	1	2	7	
Commandos	2	1	5	1

The Blitz Kids seems to be hot. Can't anyone catch Gillin? Even if Gillin is stopped Babb and Owen carry on. Credit also must be given to the stalwart line who with little praise have shown a fighting spirit that has been most heart-warming. Their determination, their will to sacrifice all for dear old father Blitz earn them the title of the "courageous three."

The Pros still have a chance. Their hope lies in their abundance of dependable reserves. The Rangers led by the Stevens Brothers have been riddled by injuries.



They also have younger, less experienced men, who by 1944 have promise of being champions. To the other teams, this only will be said, no team has to be made a sucker of for that long.

LOOK WHAT'S COMING

Toscanini put in a call for Jenney to appear at rehearsal the following day and he proceeded to handle the passage to the maestro's complete satisfaction.

With the exception of Benny Goodman, Jenney is the only popular musician whose skill is sufficient to warrant acclaim and high praise from the symphony men. But Jack prefers to play for the youngsters and the general public. "I like it that way," says Jack, "even though Toscanini disapproves."

From: Press Department, William Morris Agency, Inc.

A Report to the Community

It is about time that the community of Bard College were given a report about the origin, purpose, and result of the 'Atmosphere and Attitudes at Bard' Questionnaire.

First the origin: About the middle of last term, several students were talking about Bard, about its unique opportunities, but also about its defects. They seemed to agree that there was something lacking, although not all of them agreed what. One of them determined to find out whether more students felt such a lack, just what was lacking, the reasons for such a lack, and what could be done about it. This gradually grew, admittedly somewhat like Topsy, into the Questionnaire. By the time it went out to the community, it had been discussed, checked and revised by the Psychology Department, the Economic Institute, the Dean, several faculty members, and the Community Council.

Next, the purpose, as finally evolved: It was found that this vague 'lack' had to be given some verbal form. After much hesitation and argument the word 'school spirit' was chosen, in the absence of anything more concrete. The authors of the Questionnaire knew that it was not the best word to use, but could not find any other. The original purpose mentioned above still held true, but more was added; the Entertainment Committee's and Calender Committee's age-old guessing-game "What do the students want" was tackled, at least partially. Bard versus the War, and Bard versus coeducation, two more bones of contention, were put in to lay their ghosts, and the whole thing went out under the aegis of the Community Council.

Now as to the results: For one reason or another, reminders were not sent out when they should have been, so the answers were not as numerous as had been hoped, but they were numerous enough to give a fairly valid result. Anyone reading the report will find that the figures are not in percentages. There is a reason for this: If the percentage-figures were based on the number of those answering, it would give a proportion that might not be true for the college as a whole; were they based on the number of people in the college, the results would not be significant. Given in numbers of people professing a certain opinion, or agreeing with a certain statement, the numbers are significant. 50 students in all answered.

I will now go over the prevalent opinions: Estimating the 'school spirit' as it now exists, the opinions were rather evenly divided 15-13-11 among "leaves something to be desired," "poor on the whole," and "lacking to a demoralizing extent." When asked about reasons for

such a lack, if any, 4 thought there was no lack, and out of a total of 90 reasons, 21 checked "lack of other (than sports) intercollegiate activity," and 20, "general apathy." 11 thought any such lack was due to lack of intercollegiate sports. There were 23 reasons, etc., written-in. 31 students favoured a "feeling of group solidarity without rah-rah," and 27 stated they had often felt a pronounced lack of 'school spirit.'

The next — and rather complicated — question concerned the activities of the college. The extensiveness of participation, as well as the sufficiency thereof was indicated. Regarding individual sports, 44 thought there was sufficient, and 26 participate occasionally. Group sports are sufficient for 39, with the participation about evenly divided 16-15 between extensive and occasional. Most people participate extensively in College meetings, while almost as many consider them insufficient as do sufficient. Going into details about College meetings, there seems to be a pronounced insufficiency of outside speakers, coupled with extensive participation. Sufficient Bard professors speak at these meetings, and the student attendance is split between extensive and occasional. Student participation in college meetings is insufficient, with extensive participation. There is a sufficiency of publications, and most people read the Bardian (participate extensively). There are sufficient Convocation meetings, with high attendance. Fraternity activities are a bone of contention. Most people believe these are sufficient, but a fair number believes them overdone, with an equal number saying they were insufficient. Clubs are sufficient, and participation is 17-15 extensive and occasional. Weekend entertainment is 26-21 insufficient, and prevalently occasionally participated in. Proms are sufficient, and 19-18 extensive and occasional. Movies are sufficient and extensive, concerts sufficient and occasional. Finally Theatricals are sufficient, and participation is extensive. The next question asked for criticisms, comments, etc. and yielded 27 of these, dealing with all phases of College life. Regarding Bard and the war, 28 seem to think we are too unconcerned with the war—remember this was last term—, while 16 consider our concern sufficient.

Coeducation elicits all sorts of interesting comments, and a division of opinions of 36-14 in favour.

Seen as a whole, the questionnaire indicates there is a definite lack, and goes into the symptoms to some extent. There is clearly a need for action, and some indications as to what directions that action should take. The authors of this questionnaire, together with many of the college community, await eagerly the action to be taken by the Council, as well as by the Entertainment Committee, the E.P.C., and the administration.

DANGER THOUGHTS ABOUT PEACE

ing, then one will find a satisfactory solution to a problem only by chance. If a man is bitten by a rattlesnake and he does not know the possible consequences of the bite, he has a considerably smaller chance of survival than does a man who is informed on the subject.

It is not necessary to deal at much more length with the problems of "Lasting Peace." The authors go on to make statements such as a suggestion that we should stabilize currency by returning to "gold convertibility," "which has been the world's solution for six thousand years." They also say a few things that make good sense, but all the things they say that are true, are either accepted, old, obvious, or all three.

This review has been unfair to Hoover and Gibson, because it has mainly answered them on grounds which have not been explained. This is unavoidable because of space limitations, and the remaining section shall be devoted to partially explaining some of the statements previously made, in terms of E. H. Carr's "Conditions of Peace," which contains the entire answer to every idea held by Hoover and Gibson and is one of the most penetrating and profound books the reviewer has ever read.

Edward Hallet Carr is a professor of International Politics of the University College of Wales, and a chief editorial writer on the London Times. His book was published before Pearl Harbor, and completed before Russia entered the war. It is to his lasting credit that neither of these facts alters the value of his interpretation in any measure.

It is impossible to present the thesis of the book in any but the most general terms, but this is perhaps all to the good, since the avowedly main purpose of this review is to stimulate the reading of the book.

The main idea of the first and theoretical section of the book is that the world is in the midst of a revolution, of which the main factors are: (1) The Crisis of Democracy, (2) The Crisis of Self-Determination, (3) The Economic Crisis, (4) The Moral Crisis. Carr sees all these crises as being mainly the result of a great change away from laissez-faire and all it implies, toward a new solution which must arise out of an understanding of the problems involved.

The Democratic Crisis arises from the fact that "Liberal Democracy" has disappeared, and in its place has come "Mass Democracy." Liberal Democracy is dead, since it existed as a democracy of property owners, and under a system of laissez-faire. It no longer satisfies the wants of the people. The masses of a democracy are perfectly aware that their right of free speech is assured, but now that makes little difference to them, since there is still unemployment and want. This is what men really wish, says Carr, freedom not of speech or of the press, but freedom from want. The other freedoms

stemmed historically from that essential wish, and Liberal Democracy offers no solution. Therefore, men turn from democracy during times of stress to communism and fascism, which offers them some measure of economic security. Thus, we must find some new kind of democracy, which will meet communism and fascism on its own ground, and offer more.

The second crisis is that of self-determination which simply is another outmoded ideology based on the assumptions of laissez-faire. We must find a way of creating equitable states which will also be economically feasible units.

The third crisis is an economic one, which has had great influence on the others. It is that laissez-faire has died and that we have found no substitute for it. Here Carr discusses briefly the fascinating idea that our great upheavals of the last forty years, have been based primarily on the fact that the world has entered a new phase of its development; that the economic problem which faces us is no longer one of production, but rather of distribution.

The fourth crisis is moral. This is difficult to deal with briefly, but the point is that we have seen a breakdown of our system of ethics based on laissez-faire, and have built up no other in its place. The world is clinging to an outworn philosophy, and attempting to apply it to situations to which it does not apply.

Carr expounds brilliantly on these and many other problems, as witness his remarkable parallel between Hitler and Napoleon. His mistakes are few. He does perhaps take a rather too insular view, ignoring the problems of the Far East and other highly important questions which must be solved. Also, some of his economic doctrine is shaky, particularly his blithe dismissal of price as a function to regulate supply and demand. But on the whole, "Conditions of Peace" is a sound and authoritative and the best possible antidote to the balderdash dealt out by the two old gentlemen previously mentioned.

DESIGNED FOR DRAMA

stage is small, and consequently one set shows are the general rule, a unit set will be very practical.

Dick's work on Al Sapinsley's play will serve as an illustration of how a designer works with the director, and will be in the form of a written paper rather than an actual set design. Dick said that he thought "it was much more stimulating for the designer to have a director with original ideas rather than one who gives the designer a free hand." In this way, the designer must work within certain limitations set down by the director, and therefore the final set will be in harmony with the mood, message, and style of the play.

The first of the three sets that will be primarily for exhibition purposes is that of "Paradise Lost." This

play by Clifford Odets creates one mood at the beginning of the play and a totally different one at the end. Dick will show, through a series of sketches, how a designer seeks to establish the different moods of the play. This is a very important thing for a designer to master, because many productions have been considerably weakened because the designer could not adequately visualize all the aspects of the play.

The second play in this group is "Post Mortem," scenes of which were given October 26th in the Theatre Workshop performance. This play presents the problem of needing many sets in scenes that follow each other rapidly. Dick will illustrate how he coped with this problem through the use of models.

The last play has not yet been chosen, but it will be a classic drama, probably "Macbeth." In a play of this type, there are so many scenes that it would be impractical to design a separate set for each scene. Therefore, a unit set is used as a basis, and the other sets evolve from it. Therefore, a unit set is used as a basis, and the other sets evolve from it. Since the play is written in poetry, it gives the designer a certain degree of license as the settings do not necessarily have to be realistic. This is the kind of set where all the designer's skills and ingenuity are needed to produce a workable artistic setting for each scene. Nevertheless, a basic aesthetic unity must be realized and maintained in the combination of settings, regardless of how varied their locales may be.

Dick told me that a designer gets his ideas from many different things and must constantly do research work to obtain accurate details in his design. He showed

me a book of old prints that he had just bought ranging from medieval castles to renaissance chateaux. He has already used the book, having seen in the book an idea of the kind of room he wanted to design for "Margin for Error."

Dick's exhibit, which I received an informal preview of, will be well worth the time of every one at Bard to go and see. Of course the project does not represent all aspects of a designer's problems. The designer must first solve the aesthetic problems of the design; after that he is faced with the mechanics of reproducing his conception in terms of concrete materials (lights, paints, costumes, etc.). He then must become an engineer and solve highly technical problems. But this project could not possibly show everything a designer could do, because, in one sense, the field is limitless, as I have tried to show by illustrating just how great the field is that the designer must work in. There is no standard that is considered "best," and designers such as Robert Edmond Jones and Mordecai Gorelik are constantly striving for more perfect methods of executing a set. And this exhibit will also not show the many hours that a designer must spend deciding the character of the play (realistic, musical, comedy, etc.) and how he shall transpose that character to the settings, nor the thousands of preliminary sketches that are necessary before the final one is made. But this exhibit will, I feel sure, give almost all of us a better comprehension of a very fine and exacting art that is all too often overlooked.

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MRS. HONEYCUTT GETS RID OF HER MAN

who was the man. The man spent his entire day perfuming himself and composing love speeches. In her excitement, Georgine dropped her false teeth, but fortunately she had a spare lower plate, which was better than none. The hour finally arrived.

Mrs. Honeycutt left Georgine just as the bell rang. Mr. Tubb, hidden by flowers, stumbled into the darkened room, where the passionate maid waited trembling on the bed. They looked at each other for a moment and lost no time getting together and enjoying themselves thoroughly. The door of the room flew open and Mrs. Honeycutt entered. "Whose voice was that I heard?" she asked. Georgine fainted, and Mr. Tubb hid under the covers. Mrs. Honeycutt went over to the bed and exposed the guilty pair. Mr. Tubb realized he had been with an unknown woman. Georgine came to her senses in time to hear Mrs. Honeycutt crying hysterically at Mr. Tubb that she never wanted to see him again.

Terrified and completely bewildered, Georgine looked at her mistress who wailed, "Ah, how false is man! How false is man!" And she threw herself on the bed, shaking it with her sobs. After a reasonable time, Mrs. Honeycutt looked up at the dumb Georgine and said, "Oh Georgine, you can never trust any man. Here is my lover in bed with you. And your lover, he has not come. They are all scoundrels!" Georgine suddenly realized that this man who had embraced her was her mistress's lover. Tears rushed to her eyes, and she fell weeping and wailing that her lover had left her in the lurch.

By this artful device, Mrs. Honeycutt so embarrassed Mr. Tubb that he was never seen again.

OUR GOOD NEIGHBORS

I must object violently to this type of treatment of the Mexican people, written after having spent a few months in Mexico City. Miss Diamant left out whole classes of Mexicans and at the same time protested against American innovations and deplored the ineffectiveness of things Mexican in general. The depiction of the people of Mexico as charming, lovable, but wholly incapable must be looked at simply as what it is: a device for appealing to the sympathies of the reader at the expense of sacrificing the truth and creating a superior attitude. The book is important and good in conception in that it is an attempt to broaden America's ken of our nearest ally; but it is my belief that it does it in an untrue and definitely harmful manner. If we are to increase our knowledge of Latin America let us at least give them their due as functioning and orderly nations even if it does mean minimizing their picturesque qualities.

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